

PRICE

TWELVE GREAT PAINTINGS

*Furniture and Works of Art
Of Outstanding Importance*

FROM THE COLLECTION OF THE LATE

J. HORACE HARDING

NEW YORK




Public Sale

Saturday, March 1, at 2 p. m.

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

1941



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SALE NUMBER 264

FREE PUBLIC EXHIBITION

*From and Including Saturday, February 22, to Time of Sale
Weekdays 9 to 5:30 • Closed Sunday*

PUBLIC SALE

*Saturday Afternoon
March 1st
at 2 o'clock*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC
30 EAST 57 STREET • NEW YORK



Sales Conducted by
HIRAM H. PARKE • OTTO BERNET
H. E. RUSSELL, JR • LOUIS J. MARION

1941

P371

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IMPORTANT ART PROPERTY

FROM THE COLLECTION OF THE LATE

J. HORACE HARDING

NEW YORK



FURNITURE OF ITALIAN, FRENCH
AND ENGLISH ORIGIN
SCULPTURES • TAPESTRIES
ANCIENT PERSIAN AND CHINESE RUGS

Twelve Great Paintings Including

CRIVELLI: MADONNA AND CHILD
GOYA: VICTOR GUYE, NEPHEW OF GENERAL GUYE
MORO: PORTRAITS OF A LADY AND GENTLEMAN
MORONI: PORTRAIT OF GIULIO GILARDI
GAINSBOROUGH: PASTORAL LANDSCAPE and
PORTRAIT OF MRS FITZHERBERT
REYNOLDS: PORTRAIT OF MRS FREEMAN, JR
RAEBURN: PORTRAIT OF LADY BUCHAN-HEPBURN



Public Sale March 1 at 2 p. m.

PARKE-BERNET GALLERIES • INC

NEW YORK • 1941

PRICED CATALOGUES

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the cost of the
catalogue

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SALES CONDUCTED BY
HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

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FOREWORD



THE idea of the patron descends from Roman times, though the Romans were actually the first collectors of the art of their predecessors. If their admiration for Greek culture was carried to an extreme, they nevertheless through their collecting bequeathed to the Western world a vital tradition, which took new shape under the Renaissance, and became one of the main sources of fertility in art. It is by no coincidence and certainly indeed by no ignoble pun that Cosimo the Elder, the first and in many ways greatest of the Medici patrons and protector of Brunelleschi, Donatello and their fellow artists, was by his subjects termed *pater patriae*.

But in the industrial era the tradition of the Renaissance gave way in its turn to that of Rome, and the great collections formed by men of fortune were largely composed of works which had been recognized by informed criticism as of classic merit. It was once fashionable to deprecate this formula: but it is now realized that as the work of Manet grew out of the inspiration of Velasquez, and Renoir from Rubens, so the best of contemporary creativeness has of necessity been impelled to acquaint itself with the great achievements of the past. There is no antinomy. *Le procès des anciens et des modernes* is long over, and all the contestants have gone home.

In this sense the Harding collection is magnificent source-material. It is source-material for the classic design of Persia, for the intellectual formalism of the Italian Renaissance and for an understanding of some of the cross-currents of the culture of eighteenth century elegance in England, France and Spain—from the tangible insight of Gainsborough and Pajou to the harshly magnificent objectiveness of the portraiture of Goya.

LESLIE A. HYAM

MAXINE HARRISON

AFTERNOON SESSION

Saturday, March 1, 1941, at 2 p. m.

CATALOGUE NUMBERS 1 TO 131 INCLUSIVE



GEORGIAN SILVER FLATWARE

1. GEORGE III SILVER FISH SLICE *London, 1783*

55- Pointed oval pierced with straight ribbon motives enclosing a central band of six rosettes. Crested.

2. GEORGE III SILVER FISH SLICE *London, 1792*

60- Faceted and pierced with medallion and border of lunettes of foliage picked out with pinhole engraving.

3. ELEVEN GEORGE III SILVER DESSERT SPOONS *London, 1792-1810*

120- Small plain spoons with tongue handles. By John Baxter, Thos. Wallis, and others.

4. ELEVEN GEORGE III SILVER DESSERT FORKS *London, 1782-1812*

110- Plain forks with upcurled tongue handles. By Richd. Crossley, Stephen Adams, and Thos. Beezley.

5. TWELVE GEORGE III SILVER ENTRÉE FORKS

10750- *Wm. Sumner, London, 1795, and Henry Sardet, 1806*
Small plain four-pronged forks. Two monogrammed.

6. TEN GEORGE III SILVER ENTRÉE FORKS

55- *Geo. Smith & Wm. Fearn, London, 1794, and John Baxter, 1809*
Design of the preceding, all but one initialed C.

7. SIX GEORGE II SILVER RAT-TAIL TABLESPOONS

100- *London, circa 1738-50*
Plain bowls with tapering curved ends; some with engraved initials. Various makers.

8. SIX GEORGE II AND GEORGE III SILVER RAT-TAIL TABLESPOONS

London, circa 1750-66

110 Type of the preceding, some crested and initialed. Various makers.

9. SIX GEORGE III SILVER RAT-TAIL TABLESPOONS *London, 1767-75*

130 Type of the preceding, some crested and initialed. Various makers.

10. ELEVEN GEORGE III SILVER TABLESPOONS *London, 1795-1814*

Large plain spoons with tongue handles. Various makers.

75 11. SIXTEEN GEORGE III SILVER TABLE FORKS

London and Dublin, 1781-1790

70 Plain four-pronged forks, all crested; five of somewhat larger size. Eleven are by Abm. Barrier, London, 1790; four by James Kenzie, Dublin, 1786.

90 12. SEVENTEEN GEORGE III SILVER-HANDLED TABLE KNIVES

London, circa 1765-75

Paneled and beaded handles with shell terminals, some crested or monogrammed; by Wm. Sheen and another. Old steel blades by W. Heme, London.

13. SEVENTEEN GEORGE III SILVER-HANDLED DESSERT KNIVES

London, circa 1765-75

150 Design of the preceding. All monogrammed.

*FRENCH AND ENGLISH FURNITURE
AND DECORATIONS*

14. BRUSSELS RENAISSANCE TAPESTRY CUSHION *XVI Century*

15 Woven with a cartouche portraying a Scriptural scene, flanked by seated *putti* with shields, and plinths with clusters of fruit and flowers. Together with a seventeenth century green velvet cushion. [Lot.]

45 15. PAIR CARVED AND GILDED WALL BRACKETS *Louis XIV Style*

Half-round bracket supported by richly carved scrolling leafage; marble tablet. *Height 13 inches; length 20 inches*

16. LOUIS XV STATUARY MARBLE AND BRONZE DORÉ PENDULE

French, XVIII Century

300 Clock set in an arched portico crested by an eagle with crossed torches and flanked by two nymphs seated upon lions; the front and plinth inset with *bronze doré bas reliefs* of sportive *putti*, together with leaf-and-tongue and echinus borders, and a frieze of floral *rinceaux*.

Height 20 inches

Collection of Prince Demidoff, San Donato Palace, Florence

From P. W. French & Co., Inc., New York

[See illustration facing page 12]



[NUMBER 17]

17. EXQUISITE ALSATIAN SILVER-WOVEN TAPESTRY CUSHION

Late XVI Century

6, ✓ Woven in the finest wools, enriched with silver, with a Scriptural episode probably portraying Elijah and Naaman the Syrian, with the High Priest in white robes at left, attended by countrymen bearing baskets of loaves, leading by the hand the Syrian general, who is surrounded by soldiers and councillors, with two camels in his train; in the distance, a vista of a walled city. The medallion is enclosed between cornucopias and floral festoons.

[See illustration]

18. PORTRAIT ENGRAVING

Wm. Walker, after Raeburn

Walter Scott. Folio, fine impression with good margins and full inscription, and royal coat of arms. Pubd. 1826. Framed.

From M. Knoedler & Co., Inc., New York

19. QUEEN ANNE CARVED WALNUT STOOL

English, Early XVIII Century

Oblong top covered in antique henna velvet, on cabriole legs with cartouche-carved knees and club feet.

20. LOUIS XIV CARVED WALNUT AND TAPESTRY TABOURET

French, XVII Century

Top covered in sixteenth century tapestry woven with a bird amid flowers and fruit in a striped Venetian red ground; scrolled legs and H-stretcher.

21. RÉGENCE BOULLE MARQUETERIE BRACKET CLOCK, WITH BRACKET

Lancelot, Paris, circa 1700

Quadrangular domed case with sloping returns, inlaid with Bérain-esque ornament in brass in a ground of red tortoise shell and lavishly mounted in *bronze doré* with pilaster busts hung with flowers, mascarons, finial urns and a terminal angel, with a *bas relief* below the dial depicting the chariot of Apollo. Original movement, signed. Together with bracket. Veneers need repair.

Height of clock 32½ inches; of bracket 14 inches

Collection of Robert Hoe, New York, 1911

22. LOUIS XIII TURNED WALNUT AND NEEDLEPOINT BANQUETTE

French, XVII Century

Oblong top with a panel of needlepoint of the period worked with panels of animals and birds amid fruiting trees, within a rose floral border, partly restored; turned and blocked legs and H-stretcher.

Length 31 inches

23. RÉGENCE CARVED AND GILDED TABOURET
IN AUBUSSON TAPESTRY

Top covered in seventeenth century tapestry woven with an urn of flowers after Monnoyer, within a latticed border of modern tapestry; modern shell-carved and stretchered cabriole frame.



[NUMBER 24]

24. THREE LOUIS XV CARVED AND GILDED FAUTEUILS
IN FRAPPÉ AMBER VELVET

Mathieu Criaerd (M.E. 1738); *French, XVIII Century*
Cartouche-shaped molded back beautifully carved with a trailing
garland of flowers and leafage, open scrolled arms with armpads,
front rail and cabriole legs with crisp floral carving. Covered in fine
Louis XV amber velvet *frappé* with a rococo floral design. Stamped
on rear seat rail: CRIAERD ME.

Note: Mathieu Criaerd was born in 1689 and passed master in July, 1738;
established in the rue Traversière-Saint-Antoine, he practiced his trade with
success, working especially for the shops of J. F. Oeben, *ébéniste* to the King.
See Salverte, *Les Ebénistes du XVIII Siècle*, 1923, pp. 71-2.

[See illustration of two]

25. CARVED AND GILDED BANQUETTE IN FRAPPÉ AMBER VELVET

Louis XV Style

Covered to match the preceding; frame of later date.

Length 43 inches

26. CARVED AND GILDED BANQUETTE IN FRAPPÉ AMBER VELVET

Régence Style

Covered to match the preceding; stretched frame of later date.

Length 38 inches



[NUMBER 27]

27. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETERIE OVAL TABLE
French, XVIII Century

Oval top with three-quarter brass gallery, frieze with leather-covered writing slide and fitted end drawer; on cabriole legs with kidney-shaped undershelf. Veneered in tulipwood, with harewood panels beautifully inlaid with *marqueterie* groups of flower vases, utensils, books, playing cards, etc., in shaded woods; *bronze doré* festooned knee appliques with husk pendants. Interior reconditioned.

Height 28½ inches; width 24 inches

From P. W. French & Co., Inc., New York

[See illustration]



[NUMBER 28]

28. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETERIE OVAL TABLE
French, XVIII Century

Type of the preceding, with single end drawer and cabriole legs with kidney-shaped undershelf; the frieze inlaid with a rosetted trelliswork in panels of harewood, the undershelf with a group of five vases and flasks, the top with a romantic landscape with ruins and houses, the windows furnished in mother of pearl, beside a winding stream with a boat and swans.

Height 29½ inches; width 24 inches

From P. W. French & Co., Inc., New York

[See illustration]



[NUMBER 29]

29. GEORGE I CARVED WALNUT AND ROSE VELVET CLAW-AND-BALL-
FOOT ARMCHAIR *English, Early XVIII Century*

Transitional 'periwig' armchair of Queen Anne—George I type,
with seat and notched shield-shaped back covered in rose velvet;
open arms hooked onto recessive supports, shell-carved cabriole legs
with claw and ball feet. Small restoration to one knee bracket.

From the Daniel H. Farr Co., New York

[See illustration]



[NUMBER 30]

30. PAIR WILLIAM AND MARY RICHLY CARVED WALNUT
TALL-BACK SIDE CHAIRS

English, XVII Century

Turned and balustered uprights with rosette-carved blocks, enclosing an *ajouré* back panel and arched crown beautifully carved with arrangements of leafy 'Flemish' scrolls; seat in wine red Genoese velvet of the period, on round fluted and tapering legs with gadrooned bulbs, joined by a shaped and arch-molded X-stretcher.

Note: An interesting pair of chairs transitional between the styles of James II and William and Mary and hence attributable to the years 1688-90. They show that synthesis of the French and Dutch styles which was to become effective under the inspiration of Daniel Marot, and are notable for the quality of the carving.

From the Daniel H. Farr Co., New York

[See illustration]

1050
31. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS
IN EIGHTEENTH CENTURY BEAUVAIS TAPESTRY

Cartouche-shaped guilloche-carved back crested with a festooned cartouche, guilloche-carved arm supports and rails also carved with bowknotted festoons, acanthus-carved and molded cabriole legs. Back and seat in beautiful Beauvais tapestry of the period, the back depicting pastoral scenes, the seats animals and birds, after J. B. Oudry, with maroon border. Frames of later date.

From P. W. French & Co., Inc., New York

[See illustration]

1050
32. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS
IN EIGHTEENTH CENTURY BEAUVAIS TAPESTRY

En suite with the preceding.

From P. W. French & Co., Inc., New York

1050
33. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS
IN EIGHTEENTH CENTURY BEAUVAIS TAPESTRY

En suite with the preceding.

From P. W. French & Co., Inc., New York

1050
34. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS
IN EIGHTEENTH CENTURY BEAUVAIS TAPESTRY

En suite with the preceding.

From P. W. French & Co., Inc., New York

900-
35. LOUIS XV CARVED AND GILDED CANAPÉ
IN EIGHTEENTH CENTURY BEAUVAIS TAPESTRY

En suite with the preceding.

Length 6 feet 6 inches

From P. W. French & Co., Inc., New York

[See illustration]



[NUMBER 35]



[NUMBER 31]

36. LOUIS XV AMARANTH AND ACAJOU MARQUETERIE BOMBÉ
COMMODE, MOUNTED IN BRONZE DORÉ

1600-
J. P. Latz (M. E. 1741) ; French, XVIII Century
Serpentine top of *griotte* marble, repaired; valanced *bombé* sides
and front containing two long drawers, cabriole legs. Veneered in
dark amaranth with scrolled panels of *acajou* inlaid with an elabo-
rate *marqueterie* of flowers and birds in shaded and tinted woods.
Richly mounted in *bronze doré* with rococo-scrolled panels, handles,
and knee cartouches, with a central floral pendant. Stamped on
right rear pilaster: I. P. LATZ.

Height 31 inches; length 5 feet 3 inches

Note: Jacques Pierre Latz (1691-c. 1751) was one of the *ébénistes*
attached to the court of Louis XV, and obtained his brevet as special *ébéniste*
to the King in 1741. His business occupied a considerable establishment in the
rue du Faubourg Saint-Antoine at the sign of the *Saint-Esprit*, specializing in
commodes, *bureaux*, and other articles remarkable for the richness of their em-
bellishment. He died at the age of sixty, and his establishment was continued
by his widow. His work is represented in many famous collections. See Sal-
verte, ed. 1923, pp. 184-5.

Collection of Percival Farquhar, Esq., Paris

[See illustration]

175- 37. MAHOGANY TALL CASE CHIMING CLOCK, MOUNTED IN BRONZE

Johannes Volker, Dutch: XVIII Century
Hood with rococo cresting and surmounted by a bronze urn and
finial figures of nymphs, together with a mascarón and panels of
bronze fretwork; dial with hours, days of the week, phases of the
moon, etc., with musical chiming movement. Case with stop-fluted
pilasters enclosing cupboard door and base panel, with gilded bronze
haut relief medallions depicting Time and the Archangel Michael.

Height 8 feet 4 inches; width 28 inches

Collection of Robert Hoe, New York, 1911

100- 38. LOUIS XV CARVED WALNUT CANAPÉ
IN EIGHTEENTH CENTURY HENNA VELVET

With serpentine back, wings, closed arms, and seat cushion covered
in fine old henna red velvet, worn, bearing marks of former floral
appliqué embroidery; modern shell-carved frame with cabriole legs.

Length 6 feet



LOUIS XV COMMUNE BY J. P. LATZ: NUMBER 36

LOUIS XV PENDULE: NUMBER 16

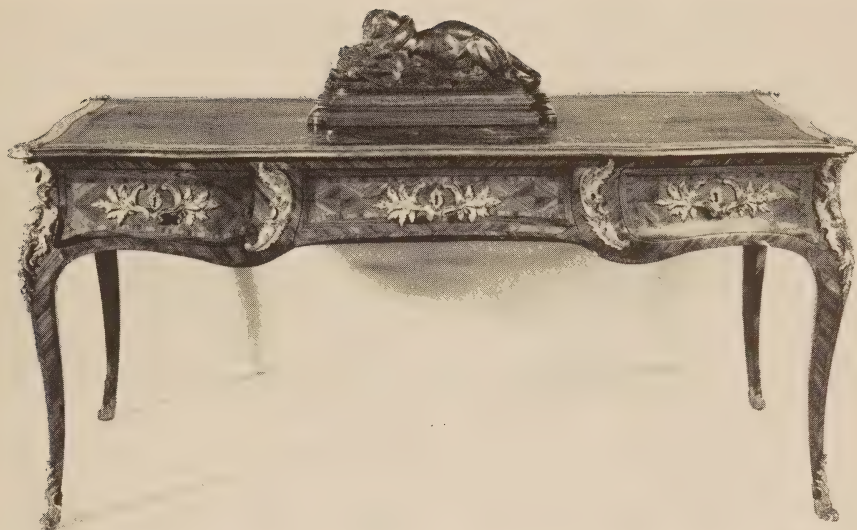


[NUMBER 39]

39. PAIR CHIPPENDALE FINELY CARVED BEECHWOOD AND CISELÉ
VELVET UPHOLSTERED ARMCHAIRS *English, XVIII Century*
Seat, square arched back and armpads covered in fawn velvet
frappé with vignettes of park buildings amid trees and flowers; open
arms on roccaille-carved curved supports terminating in acanthus
leaves; valanced rails richly carved with leaf scrollings centring shell
motives; cartouche-carved cabriole legs terminating in leaf-scrrolled
feet.

Note: These two lavishly carved armchairs date from about 1760-65, and the fact that the frames are of beech indicates that they were originally gilded. They are a remarkable testimony to the skill of the best craftsmen of the Chippendale period, working in the tradition of the George II "monumental" furniture.

[See illustration]



[NUMBER 40]

BARYE ANIMAL BRONZE: NUMBER 71

40. LOUIS XV INLAID ACAJOU AND KINGWOOD LIBRARY TABLE
 MOUNTED IN BRONZE DORÉ *French, XVIII Century*
 Serpentine oblong top paneled in blind-tooled leather and rimmed
 in gilded bronze; gently valanced frieze with three drawers, cham-
 750-fered cabriole legs. Beautifully mounted in ormolu of fine quality
 with rococo-scrolled and garlanded handles, rocaillie frieze and knee
 appliques, corner cartouches and *sabots*. Stamped underneath, re-
 peatedly: F. G. *Height 31½ inches; length 5 feet 10 inches*

Note: A beautiful table in the classic Louis XV style, notable for its fine proportions and the quality of the ormolu mounts. The stamp is possibly that of the *menuisier-ébéniste* François Garnier (M. E. c. 1742) of the rue du Faubourg Saint-Antoine, who died in 1774.

From a Bishop's palace in Spain

From P. W. French & Co., Inc., New York

[See illustration]

41. MAGNIFICENT LOUIS XVI TULIPWOOD MARQUETERIE POUDREUSE
French, XVIII Century

1900- Oblong sliding top with three-quarter *ajouré* gallery, the front containing small drawers and mock drawers and sliding forward to disclose a *poudreuse* interior with hinged compartments inlaid with urns in panels of harewood; on square tapering legs with rimmed undershelf incurvate to the front. The whole is superbly inlaid in tinted woods and *bois vert*, the top with an oblong panel depicting an elaborate Roman ruin with statues and fallen masonry, within a framework of leaf *rinceaux*; the frieze and front with a rosetted trellis design in a green ground centring beautiful *marqueterie* vignettes of village scenes with caryatids upon the corner blocks; the undershelf with a wide landscape prospect with fortified mansions along the banks of a river with figures.

Height 29½ inches; length 31½ inches

Note: This table is a remarkable *tour de force* in marquetry dating from the Louis XV-Louis XVI transitional period of 1765-70. The elaborate detail and skill of the inlay suggests the work of one of the great foreign *ébénistes* who flocked to Paris at this time, a style which found its apogee in such pieces as the famous *secrétaire à horloge* of David Roentgen and in the marquetry of J. G. Schlichtig and other craftsmen working for the royal court.

[See illustration]



LOUIS XVI MARQUETERIE POUDREUSE AND DETAIL: NUMBER 41

42. LOUIS XIV BRASS AND TORTOISE-SHELL MARQUETERIE

LIBRARY TABLE *André-Charles Boulle; French, Late XVII Century*
Oblong top covered in tooled green leather with tortoise-shell border inlaid in brass with Bérainesque leaf scrollings; kneehole front with seven drawers, on baroque-scrrolled supports with two end stretchers, castered. The whole inlaid in brass on tortoise shell with Bérainesque leaf scrollings and grotesques and mounted with *bronze doré* mascarons, rosettes, and handles. The ebonized carcass of the table is largely reconditioned.

Height 33 inches; length 5 feet 10 inches

Note: André-Charles Boulle (1642-1732), celebrated *ébéniste* to Louis XIV, was born in Paris in November, 1642. In 1664 he established himself as a free artisan in painting and *marqueterie*, and was the originator of the sumptuous decoration now designated as Boulle *marqueterie*. In 1672 he was appointed *premier ébéniste* to the King. He executed many magnificent works for the King and Queen, le Grand Condé and other distinguished families; examples appear in the Louvre, the South Kensington Museum, and the Wallace Collection, London. See Salverte, ed. 1923, pp. 31-35.

Collection of H.R.H. the Duke of Kent

Collection of H.M. Queen Victoria

Collection of Percival Farquhar, Esq., Paris

[See illustration]

43. PAIR LOUIS XIV CARVED AND GILDED STATE CHAIRS
IN SIXTEENTH CENTURY CRIMSON VELVET

Seat and high arched back covered in Genoese crimson velvet, worn; modern frame with acanthus-scrrolled arms and carved square tapering legs with scrolled X-stretcher.

44. LOUIS XV ROCK CRYSTAL AND GILDED BRONZE
LUSTRE CHANDELIER

Elaborately knopped and faceted standard of rock crystal, from which spring four scrolled supports sustaining a circle of fifteen scrolled radial arms; profusely hung with large tear lustres and festoons of leaves in clear, milk white, and smoke brown crystal.

Height 5 feet 3 inches; diameter 48 inches

Collection of William Salomon, New York, 1923

45. INLAID MAHOGANY CHINA CABINET

Sheraton Style

Shallow cabinet with glazed and latticed front door and canted returns with Gothic arches; interior with shelves and lined in yellow sateen; narrow undershelf. Banded in satinwood and inlaid with stringing.

Height 6 feet 3 inches; width 36 inches

46. INLAID MAHOGANY CHINA CABINET

Sheraton Style

Companion to the preceding.



LOUIS XIV LIBRARY TABLE BY CHARLES-ANDRÉ BOULLE: NUMBER 42

- 130 47. LOUIS XIV CARVED AND GILDED WALL MIRROR *French, circa 1700*
Double frame carved with spiraled ribbon and guilloche motive enclosing rosettes; crested with rosette-carved leaf scrollings.

Height 5 feet 7 inches; width 43½ inches

48. PAIR RÉGENCE CARVED AND GILDED STATE CHAIRS IN NEEDLEPOINT
French, Early XVIII Century

100 Seat, armpads, and square arched back covered in needlepoint of the period, worked with colorful baroque foliations amid which are *petit point* figures of amors, the seats with *petit point* vignettes of domestic and wild animals; leaf-carved scrolled arm supports, shell-carved and valanced front rail with acanthus-carved cabriole legs. Some restorations to the needlepoint, as usual, and to the underframing.

From P. W. French & Co., Inc., New York

[See illustration]

50. PAIR RÉGENCE CARVED AND GILDED STATE CHAIRS IN NEEDLEPOINT
French, Early XVIII Century

100 *En suite* with the preceding, one frame apparently of later date; some restorations to needlepoint, as usual.

From P. W. French & Co., Inc., New York

50. RÉGENCE CARVED AND GILDED CANAPÉ IN NEEDLEPOINT
French, Early XVIII Century

400 *En suite* with the preceding; frame of later date. *Length 5 feet*

From P. W. French & Co., Inc., New York

[See illustration]

51. CARVED MAHOGANY AND GREEN VELVET WING ARMCHAIR
Chippendale Style

110 Small wing chair with closed sides and seat cushion covered in green plush velvet; cartouche-carved cabriole legs.

52. PAIR CARVED AND GILDED STATE CHAIRS IN CRIMSON SILK DAMASK
Louis XIV Style

80 Seat and square back in crimson satin floral damask, acanthus-scrolled and rosetted open arms, claw-foot underframing with leaf-carved frontal stretcher.



[NUMBER 50]



[NUMBER 48]



[NUMBER 53]

Portrait of a Prelate of the Court of Leo X, with Hour Glass

By SEBASTIANO DEL PIOMBO

PAINTINGS

SEBASTIANO DEL PIOMBO

VENETIAN: 1485-1547

53. *PORTRAIT OF A PRELATE OF THE COURT OF LEO X, WITH HOUR GLASS*. Portrayed at half length to half right, behind a parapet upon which he holds an hour glass with the right hand, a red and yellow volume placed at the left; he wears a black cassock with white surplice, showing a shirred white shirt at the neck, and black biretta. Brown background. Dated on marker in book: *A. 1519*. 39 x 31½ inches

Note: Mr Lionello Venturi in *Italian Paintings in America* (see below) writes of this and the following portrait: “. . . This portrait forms a pair with that published in the following plate [catalogue number 54]. Not by the attitude of the head, but by the great mass of the shoulders and the position of the hands, it would seem that this portrait had received some motive of inspiration from the portrait of Tommaso Inghirami by Raphael. Both the prelates reproduced here have, moreover, the monumentality and the elegance of the works of Raphael, but the manner of coloring and interpreting forms is absolutely Venetian. The attribution to Sebastiano del Piombo, therefore, presents itself spontaneously, and is strengthened by several comparisons. The portrait of the Cardinal Antonio Pallavicini in the Hermitage, Leningrad, presents many affinities in the construction of the face, the monumentality of the shoulders and the form of the hands. The portrait of Francesco Arsili, which was in Senigallia, presents a composition similar to that of the prelate published in the following plate (the pendant) . . .”

The two portraits were in the possession of the Santa Croce family in Rome from the seventeenth century (or possibly earlier) until purchased by Messrs Knoedler & Co.

Companion to the following

From the Santa Croce family, Rome

From M. Knoedler & Co., Inc., New York, 1910

Exhibition of Venetian Paintings of the Fifteenth and Sixteenth Centuries, Knoedler Galleries, New York, 1938, no. 14, ill. in the catalogue

Exhibition of Venetian Painting from the XV Century through the XVIII Century, California Palace of the Legion of Honor, San Francisco, 1938, no. 55, ill. in the catalogue

Described and illustrated in Lionello Venturi, *Pitture Italiane in America*, 1931, vol. III, no. CCCLXXI

Recorded in Adolfo Venturi, *Storia Dell'Arte Italiano*, 1932, vol. IX, part 5, p. 82

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 522

Recorded in Thieme-Becker, *Kuenstler-Lexikon*, 1933, vol. XXVII, p. 74

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 449

[See illustration]

SEBASTIANO DEL PIOMBO

VENETIAN: 1485-1547

54. *PORTRAIT OF A PRELATE OF THE COURT OF LEO X.* Half-length figure in black cassock and black biretta, seated to half left before a green-covered table, resting both jeweled hands upon an open red volume. Brown background. Dated 1519. 39 x 31½ inches

See note to the preceding.

Companion to the preceding

From the Santa Croce family, Rome

Painted about 1519

From M. Knoedler & Co., Inc., New York, 1910

Exhibition of Venetian Paintings of the Fifteenth and Sixteenth Centuries, Knoedler Galleries, New York, 1938, no. 13, ill. in the catalogue

Exhibition of Venetian Painting from the XV Century through the XVIII Century, California Palace of the Legion of Honor, San Francisco, Cal., 1938, no. 54, ill. in the catalogue

Described and illustrated in Lionello Venturi, *Pitture Italiane in America*, 1931, vol. III, no. CCCLXX

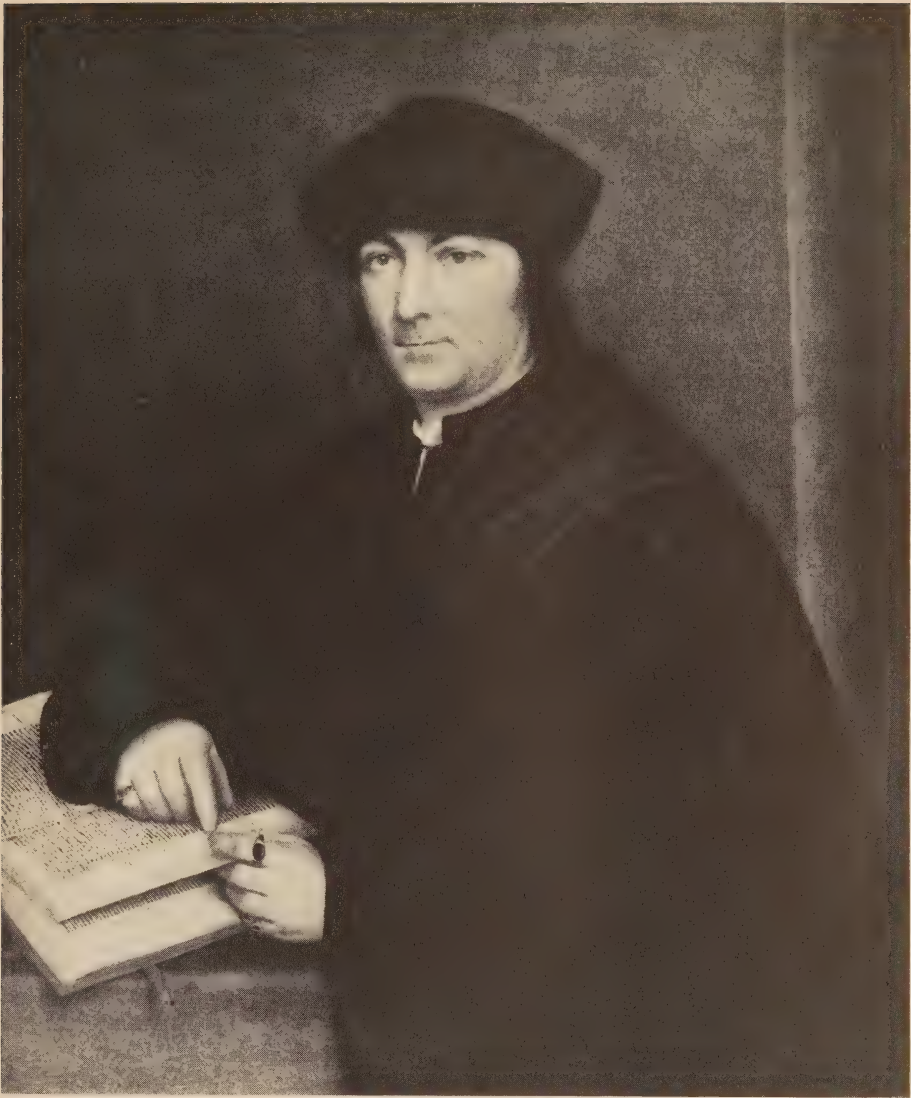
Recorded in Adolfo Venturi, *Storia Dell'Arte Italiano*, 1932, vol. IX, part 5, p. 82

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 522

Recorded in Thieme-Becker, *Kuenstler-Lexikon*, 1933, vol. XXVII, p. 74

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 449

[See illustration]



[NUMBER 54]

Portrait of a Prelate of the Court of Leo X

By SEBASTIANO DEL PIOMBO

CARLO CRIVELLI
VENETIAN: 1430-1493/5

55. *MADONNA AND CHILD*. The Madonna in crimson gown and dark mantle is seen at waist length, turned slightly to the right, holding the Child, wrapped in the end of her white wimple, upon a parapet before her. Gold Gothic background, with a crimson cloth of honor supported by a rod with fruit pendent at either side. Signed at lower right OPUS KAROLI CRIVELLI VENETI.
Panel: 24½ x 16 inches

Note: Mr Tancred Borenius writes of the above painting (see below):
"A superb example of the early Italian School . . . evidently belongs to a comparatively early phase of the master's career—the phase, in fact, when his art had most expressive power and intensity of feeling. . . . England is fortunate in still possessing one of the finest illustrations of it [Crivelli's early phase]—the lovely full-length 'Madonna and Child' in the collection of Sir Herbert Cook at Doughty House, Richmond. Chronologically, the Huldshinsky 'Madonna' [the present painting] must be placed very close to the Doughty House picture and to the oval 'Madonna and Child' in the Museo Civico at Macerata, which is dated 1470; but in the Huldshinsky picture the echo of Squarcione and his school, especially of Giorgio Schiavoni, is perhaps stronger than anywhere else in Crivelli: observe especially the crinkly folds of the Virgin's head-cloth and the metallic quality of the folds of her robe. There is something singularly moving in the artist's conception of the young mother, with the curious semi-Oriental cut of face, and both in expression and action the Infant Christ is one of the most touching ever created by Crivelli; indeed, the blending of intense tenderness and solemn hieratic sentiment here seen has something which very definitely recalls the Madonna of the young Giovanni Bellini, under whose inspiration Crivelli here most evidently shows himself. 'Signed all over', the picture bears in addition a characteristically plain and neat signature, in which the artist, as usual, does not omit to mention his Venetian origin, something he would never weary of emphasizing with pride during the exile in the Marches which occupies the greater part of his career."

Mr Bernard Berenson, Prof. Lionello Venturi, and Dr van Marle consider the above as having been painted about 1470.

Painted about 1470

Collection of Conte Dohna-Mallnitz

From P. & D. Colnaghi & Co., London

Collection of Oskar Huldshinsky, Berlin

From M. Knoedler & Co., Inc., New York

Exhibition of Old Masters from Private Collections, Kaiser Friedrich Museum, Berlin, 1906, no. 21

Loan Exhibition of Twelve Masterpieces of Painting, Knoedler Galleries, New York, 1928, no. 3, ill. in the catalogue

Exhibition of Venetian Paintings of the Fifteenth and Sixteenth Centuries, Knoedler Galleries, New York, 1932, no. 8, ill. pl. 8

Exhibition of Masterpieces Through Four Centuries, Knoedler Galleries, New York, 1935, no. 2, ill. in the catalogue

[Description Concluded on Page 29]



Exhibition of Venetian Painting from the XV Century through the XVIII Century, California Palace of the Legion of Honor, San Francisco, Cal., 1938, no. 23, ill. in the catalogue

Described and illustrated in Wilhelm von Bode, *Die Sammlung Oscar Huld-schinsky*, 1909, p. 38, no. 39, plate v

Described and illustrated in Franz Drey, *Carlo Crivelli und Seine Schule*, 1927, p. 51, pl. ix

Mentioned in Ella S. Siple, *Art in America*, Burlington Magazine, June 1928, vol. 52, p. 316

Described and illustrated in Tancred Borenius, *A Loan Exhibition in New York*, Apollo Magazine, May 1928, vol. 7, pp. 212-213

Described and illustrated in Viscount Lee of Fareham, *Carlo Crivelli and P. Petri*, Apollo Magazine, August 1928, vol. 8, pp. 79-80

Described and illustrated in Lionello Venturi, *Pittura Italiana in America*, 1931, vol. II, no. CCLXXI

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 162

Mentioned in Tancred Borenius, *Twenty Masterpieces at Messrs. Knoedler's*, Burlington Magazine, June 1935, vol. LXVI, p. 299

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1936, vol. XVIII, p. 5

Recorded in Bernhard Berenson, *Pittura Italiana del Rinascimento*, 1936, p. 140

Mentioned in Ella S. Siple, *Art in America*, Burlington Magazine, Nov. 1938, vol. 73, p. 220

[See preceding illustration]

GIOVANNI BATTISTA MORONI

BRESCIAN: 1510/25-1578

56. *GIULIO GILARDI*. At three-quarter length standing to the right, beside a table, his left hand resting upon one of two light gray parchment-bound volumes; wearing a black satin doublet and advocate's robe, showing narrow white collar and cuffs. Cool gray background with an architectural niche at upper right, within which are three similarly bound volumes.

46 $\frac{3}{4}$ x 41 inches

Collection of Conte Lodovico Belgiojoso, Milan, 1865

Collection of the Rt. Hon. Lord Wimborne, Canford Manor, Dorset, 1911

From M. Knoedler & Co., Inc., New York, 1919

Exhibition of Old Masters, Grafton Galleries, London, 1911, no. 54, ill. in the catalogue, pl. xxxix

Loan Exhibition of Old Masters, Knoedler Galleries, New York, 1920, no. 10

Exhibition of Masterpieces through Four Centuries, Knoedler Galleries, New York, 1935, no. 23

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 7

Exhibition of Seven Centuries of Paintings, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. Y-18, ill. in the catalogue

Recorded in Bernhard Berenson, *North Italian Painters of the Renaissance*, 1907, p. 274 (entitled *Portrait of a Scholar*)

Illustrated in *Apollo Magazine*, June 1935, p. 366

Described and illustrated in Davide Cugini, *Moroni Pittore*, 1939, p. 126, no. 14, pl. 5

[See illustration]



[NUMBER 56]

Portrait of Giulio Gilardi

By GIOVANNI BATTISTA MORONI

ANTONIO MORO

DUTCH: 1512/9-1575/7

57. *PORTRAIT OF A LADY*. Three-quarter-length figure in conventional black costume of the period with red velvet sleeves and standing collar lined with goffered white linen, and with starched and goffered Tudor cap; seated to half left in a Dantesque chair, holding in her right hand the pendant of a gold chain girdle. *Cradled panel: 48½ x 36 inches*

Note: The above and the following companion portrait have been widely exhibited and were formerly known as portraits of 'Queen Mary' and the 'Earl of Essex'. Waagen (*vide infra*, 1857) writes of the present picture as being "in the delicacy and rendering of all portions certainly one of his best female portraits."

12000 Companion to the following

Painted in Antwerp between 1604-1608

Collection of the Earl of Yarborough, Brocklesby, Lincolnshire

From M. Knoedler & Co., Inc., New York, 1924

Exhibited at the British Institution, London, 1850, no. 12 (entitled *Queen Mary I*)

Art Treasures Exhibition, Manchester, 1857, no. 503 (entitled *Queen Mary I*)

Old Masters Exhibition, Royal Academy, London, 1903, no. 64 (entitled *Queen Mary I*)

Exhibition of Flemish and Belgian Art, Burlington House, London, 1927, no. 226, ill. in the catalogue

Century of Progress Exhibition, Chicago, 1934, no. 126, ill. in the catalogue

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 6

Exhibition of Seven Centuries of Painting, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. L-29, ill. in the catalogue

Recorded in Dr Waagen, *Treasures of Art in Great Britain*, 1854, vol. II, footnote on p. 87

Recorded in Dr Waagen, *Galleries and Cabinets of Art in Great Britain*, 1857, vol. IV, p. 65 (entitled *Catholic Queen Mary*)

Recorded in W. Burger, *Trésors d'Art*, 1857, p. 172

Described and illustrated in Henri Hymans, *Antonio Moro, Son Oeuvre et Son Temps*, 1910, opp. p. 134, p. 135 (footnote), and p. 174

Described in Lionel Cust, *Notes on Pictures in the Royal Collection, etc.*, Burlington Magazine, Oct. 1910, vol. XVIII, p. 11

Described and illustrated in Sir Martin Conway, Catalogue of the Loan Exhibition of Flemish and Belgian Art, 1927, p. 95, no. 226, pl. LXXXV



[NUMBER 57]

Described and illustrated in *The Connoisseur*, June 1934, p. 409

Recorded and illustrated in Max J. Friedlaender, *Die Altniederlaendische Malerei*, 1934, vol. XIII, no. 405 on p. 176, plate LXXVII

[See illustration]

ANTONIO MORO
DUTCH: 1512/9-1575/7

58. *PORTRAIT OF A GENTLEMAN*. Three-quarter-length figure seated to half right in a green and crimson Dantesque chair; wearing a black satin doublet with narrow white ruff at neck and wrists, and holding gloves in the left hand. Brown background. *Cradled panel: 48½ x 36 inches*

7000-
Note: Dr Waagen (*vide infra*) describes the above painting as "one of the best specimens of this celebrated portrait-painter. Very true and animated in conception, and of particularly solid execution—namely in the hands." In *A Walk through the Art Treasures Exhibition at Manchester*, published the same year, p. 21, he again writes of it as "full of life and masterly in the careful execution."

See also note to the preceding.

Companion to the preceding

Painted in Antwerp between 1604-1608

Collection of the Earl of Yarborough, Brocklesby, Lincolnshire

From M. Knoedler & Co., Inc., New York, 1924

Exhibited at the British Institution, London, 1850, no. 2 (as the *Earl of Essex*)

Art Treasures Exhibition, Manchester, 1857, no. 496 (entitled *Earl of Essex*)

National Portrait Exhibition, South Kensington Museum, London, 1866, no. 263 (entitled *Walter Devereux, 1st Earl of Essex*)

Old Masters Exhibition, Royal Academy, London, 1875, no. 161 (entitled *Earl of Essex*)

Old Masters Exhibition, Royal Academy, London, 1903, no. 60 (entitled *Walter Devereux, Earl of Essex*)

Exhibition of Flemish and Belgian Art, Burlington House, London, 1927, no. 225

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 5

Exhibition of Seven Centuries of Painting, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. L-30, ill. in the catalogue

Recorded in Dr Waagen, *Treasures of Art in Great Britain*, 1854, vol. II, footnote on p. 87 (entitled *Earl of Essex*)

Recorded in Dr Waagen, *Galleries and Cabinets of Art in Great Britain*, 1857, vol. IV, p. 64 (entitled *Earl of Essex*)

Recorded in Charles Blanc, *Les Trésors de L'Art à Manchester*, 1857, p. 154

Recorded in W. Burger, *Trésors d'Art*, 1857, p. 174

Described and illustrated in Henri Hymans, *Antonio Moro, Son Oeuvre et Son Temps*, 1910, opp. p. 134, p. 135 (footnote), and p. 174

Described in Lionel Cust, *Notes on Pictures in the Royal Collection, etc.*, Burlington Magazine, October 1910, vol. XVIII, p. 11



[NUMBER 58]

Described in Sir Martin Conway, *Catalogue of the Loan Exhibition of Flemish and Belgian Art*, 1927, p. 94

Recorded and illustrated in Max J. Friedlander, *Die Altniederlaendische Malerei*, 1934, vol. XIII, no. 405 on p. 176, plate LXXVI

[See illustration]

FRANCISCO JOSE DE GOYA

SPANISH: 1746-1828

59. *VICTOR GUYE, NEPHEW OF GENERAL NICOLAS GUYE.*

A fair-haired child of six or seven years, facing the observer, holding a book in both hands; in stiff blue uniform heavily braided in gold, with upstanding white collar and embroidered gilet.

41¾ x 33½ inches

Victor Guye was the nephew of the French General Nicolas Guye, one of the brilliant soldiers of the Empire who played an important part in the Spanish War. He lived in Madrid in 1810-13, at the Court, where the boy Victor was court page to the King. The above and the portrait of General Guye were a present to the General's brother, father of the sitter, who brought them to France. They remained in the possession of the family until about 1913. The above portrait was inscribed on the back of the original canvas: "*Ce portrait de mon Fils a été peint par Goya pour faire le pendant de celui de mon Frère le Général*", signed "*Vt. Guye*."

Painted in 1810

Collection of Vincent Guye, father of the sitter

From Count Trotti, Paris

From M. Knoedler & Co., Inc., 1916

Exhibition of Spanish Paintings, Metropolitan Museum of Art, New York, 1928, no. 16, ill. in the catalogue

Loan Exhibition of Paintings by Goya, Knoedler Galleries, New York, 1934, no. 6, ill. in the catalogue

Spanish Exhibition, Pennsylvania Museum, Philadelphia, Pa., 1937

Goya Exhibition, California Palace of the Legion of Honor, San Francisco, Cal., 1937, no. 24, ill. in the catalogue

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 15

Exhibition of Paintings, Drawings and Prints, The Art of Goya, Art Institute of Chicago, Chicago, Ill., 1941, no. 82, ill. in the catalogue

Recorded in Hugh Stokes, *Francisco Goya*, 1914, pp. 253 and 341, no. 317

Illustrated in Guy Pène du Bois, *Greco, Goya and Velasquez, The Three Pillars of Spanish Art*, Arts and Decoration, March 1915, vol. 5, p. 183

Described in A. de Beruete y Moret, *Deux Portraits Inédits de Goya*, Les Arts, 1913, no. 135

Described and illustrated in A. de Beruete y Moret, *Goya Pintor de Retratos*, 1916, vol. 1, p. 120 and ill. opp. p. 180, no. 241

Described and illustrated in Helen Churchill Candee, *Certain Goyas in America*, Scribners Magazine, Oct. 1917, pp. 428-438

Described and illustrated in August L. Mayer, *Francisco de Goya*, 1923, pp. 86 and 195, no. 319, pl. 205

Illustrated in the *International Studio*, February 1927, p. 42

Described in Ella S. Siple, *A Goya Exhibition in America*, Burlington Magazine, June 1934, p. 287

[See illustration]



THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

60. *MRS FITZHERBERT*. Portrayed at nearly three-quarter length to half left, her head resting on the forefinger of the right hand, in golden brown gown trimmed with pearls and a pendant, the low square neck and sleeves frilled with white; a striped gray veil over her powdered hair falling over the right shoulder. Background with scarlet drapery. $29\frac{3}{4} \times 24\frac{3}{4}$ inches

11000
Maria Anne Smythe (1756-1837), granddaughter of Sir John Smythe, Bart., of Acton Burnell Park, Shropshire, of an old Roman Catholic family; married, first, Edward Weld of Lulworth Castle, who died the same year, 1775; secondly, Thomas Fitzherbert of Swynnerton, Staffordshire, who died in 1781. Secretly married to the Prince of Wales, afterwards George IV, on December 15, 1785. Since the Act of Settlement (1689) entailed the forfeiture of the succession if the Prince married a Roman Catholic, this was never acknowledged publicly; and the Royal Marriage Act (1772) made any marriage illegal without the King's consent. The marriage, though declared by Fox in the House of Commons to be nonexistent, has been proven by documents (given with the right to publish) by King Edward VII to W. H. Wilkins (*vide infra*). After the King's separation from the Princess Caroline, Mrs Fitzherbert lived with him again for a time, but at length retired to Brighton, where she died in 1837.

Mr Monkhouse (*vide infra*) writes of the above portrait: "As an example of Gainsborough's happiest inspiration and finest skill, it would be difficult to find its superior. It is well known, at least to connoisseurs, this lovely half-length of the charming woman who for so long held sway over the unstable affections of her husband, George IV. It is his miniature, doubtless, which she wears at her breast, and it needs nothing but this portrait to understand the secret of her fascination . . . a typical example of this great artist at his best."

Collection of the Hon. Mrs Dawson-Damer, bequeathed to her by the sitter
Collection of Countess Fortescue, bequeathed to her by the Hon. Mrs Dawson-Damer

Collection of Earl Fortescue, Castle Hill and Exmour, Barnstaple, Devonshire

Collection of Arthur Sanderson, Esq., Edinburgh, 1898

Collection of J. H. Dunn, Esq., London

From M. Knoedler & Co., Inc., New York, 1917

Third National Portraits Exhibition, South Kensington Museum, London, 1868, no. 821

Winter Exhibition, Grosvenor Gallery, London, 1885, no. 10

Guelph Exhibition, New Gallery, London, 1891, no. 85, ill. in the catalogue
"Fair Women" Exhibition, Grafton Gallery, London, 1894, no. 86

Exposition Internationale Universelle, British Royal Pavilion, Paris, 1900, no. 27

Exhibited at Thos. Agnew & Son, London, 1905, no. 7

Old Masters Exhibition, Knoedler Galleries, London, 1908, no. 15

Old Masters Exhibition, Knoedler Galleries, New York, 1912, no. 10, ill. in the catalogue

[Description Concluded on Page 41]



[NUMBER 60]

Mrs Fitzherbert

By THOMAS GAINSBOROUGH, R.A.

THOMAS GAINSBOROUGH, R.A.: *Mrs Fitzherbert*

- Old Masters Exhibition, Knoedler Galleries, Paris, 1913, no. 9
- Exhibition of Paintings and Drawings by Thomas Gainsborough, R.A., Cincinnati Art Museum, Cincinnati, Ohio, 1931, no. 11, ill. in the catalogue, pl. 43
- Exhibition of Forty-Three Portraits, Wadsworth Athenaeum, Hartford, Conn., 1937, no. 35
- Exhibition of British Portraits of the XVIII Century, Dallas Museum of Fine Arts, Dallas, Texas, 1938, no. 6
- Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 14
- Exhibition of Seven Centuries of Painting, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. Y-95, ill. in the catalogue
- Engraved in *Engravings from the Works of Thomas Gainsborough*, n.d. (published by Henry Graves & Co.), no. 61
- Described in Claude Phillips, *La 'Guelph Exhibition' à la New Gallery, etc.*, *Gazette des Beaux Arts*, March, 1891, vol. 1, p. 257
- Described and illustrated in Cosmo Monkhouse, *A Northern Art Patron*, *The Art Journal*, 1897, vol. 59, pp. 35-6
- Described in Walter Armstrong, *Gainsborough and His Place in English Art*, 1898, p. 195
- Described and illustrated in Lord Ronald Sutherland Gower, *Thomas Gainsborough*, 1903, p. 120, ill. opp. p. 108
- Described in A. E. Fletcher, *Thomas Gainsborough, R.A.*, 1904, p. 198
- Illustrated in W. H. Wilkins, *Mrs Fitzherbert and George IV*, 1905, vol. 1, frontispiece
- Recorded in Mortimer Menpes and James Greig, *Gainsborough*, 1909, p. 173
- Engraved by James Scott, 1877

[See illustration]

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

61. *MARGARETTA HENRIETTA, LADY BUCHAN-HEPBURN*. Three-quarter-length figure seated to half right in a scarlet armchair, supporting her left elbow upon a table and resting two fingers against her cheek. Pearls ornament her powdered coiffure, and she wears a white gown with amber sash and transparent fichu, a Nile green scarf draped about the chair. Olive green background. 49 x 40 inches

11000-
Margaretta Henrietta was the daughter of John Zacharias Beck, of Saxegotha, and widow of Captain Grant and of Brigadier-General Fraser; married, as his second wife, April 19, 1781, Sir George Buchan-Hepburn (1764-1819), of Smeaton-Hepburn, Co. Haddington, a solicitor to the Lords of Session, 1767-1790, Judge of the Admiralty Court, 1790-1791, and Baron of the Exchequer of Scotland, 1791-1814. Created a baronet, May 6, 1815.

From Wallis & Son, London, 1910

From M. Knoedler & Co., Inc., New York, 1929

Raeburn Exhibition, The French Gallery, London, 1910, no. 23

Exhibition of Eighteenth Century English Painting, Fogg Art Museum, Cambridge, Mass., 1930, no. 65

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 16

A Survey of British Painting, Carnegie Institute, Pittsburgh, Pa., 1938, no. 30

Exhibition of Seven Centuries of Painting, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. L-97, ill. in the catalogue

Recorded in James Greig, *Sir Henry Raeburn, R.A.*, 1911, p. 48

[See illustration]

JOHN RUSSELL, R.A.

BRITISH: 1745-1806

- 200-
62. *MR AND MRS AGAR AND CHILDREN*. A lady in white gown, seated holding a rosy-cheeked child in white with frilled cap and pink slippers, an older girl standing at her side; at the right, a gentleman in mazarine blue double-breasted coat, hands folded, resting an arm upon the chair back. Background with column draped in red, a landscape at the left. Signed at lower right J. RUSSELL R A P^E and dated 1800. Pastel: 44 x 35½ inches
From M. Knoedler & Co., Inc., New York, 1917
Exhibited at the Knoedler Galleries, New York, 1917



[NUMBER 61]

Portrait of Margareta Henrietta, Lady Hepburn

By SIR HENRY RAEBURN, R.A.

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

63. *MRS FREEMAN, JR.* Portrayed at three-quarter length seated in a white gown with gold embroidery and sash, and pink silk scarf, a rope of pearls about her neck; her high powdered coiffure dressed with a white ribbon. Her right elbow resting on the arm of a gold damask sofa. Architectural gray background, with green drapery. 50 x 40 inches

Mary Curtis (1758-1782), daughter of John Curtis of Butcombe, Somersetshire; married Thomas Edwards Freeman, jr, Esq., M.P. for Steyning, Sussex, only son of Thomas Edwards Freeman, Esq., of Batsford Park, Gloucestershire. The Batsford property passed to the only daughter, Elizabeth, who married Thomas Heathcote; on her death, without issue, passed to her second cousin John Mitford, 1st Baron Redesdale, Lord Chancellor of Ireland, who took the additional name and arms of Freeman by royal license, 1809.

15500
Collection of David Bertram Freeman-Mitford, Lord Redesdale, Batsford Park, Moreton-on-the Marsh, Gloucestershire

From M. Knoedler & Co., Inc., New York, 1920

Old Masters Exhibition, Royal Academy, London, 1889, no. 140

Loan Exhibition of Works by Sir Joshua Reynolds, in Aid of the Royal Northern Hospital, Knoedler Galleries, New York, 1937, no. 19, ill. in the catalogue

Exhibition of British Portraits of the 18th Century, Dallas Museum of Fine Arts, Dallas, Texas, 1938, no. 22, ill. as frontispiece in the catalogue

Exhibition of Portraits by Masters of the XVI, XVII and XVIII Centuries, James St. L. O'Toole Galleries, New York, 1939, no. 12

Exhibition of Seven Centuries of Painting, California Palace of the Legion of Honor and M. H. de Young Memorial Museum, San Francisco, Cal., 1939-1940, no. L-98, ill. in the catalogue

Recorded in Sir Walter Armstrong, *Sir Joshua Reynolds, P.R.A.*, 1900, p. 206

Described in Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1901, vol. 1, p. 339-340

[See illustration]



[NUMBER 63]

Portrait of Mrs Freeman, jr

By SIR JOSHUA REYNOLDS, P.R.A.

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

64. *PASTORAL LANDSCAPE WITH FIGURES AND CATTLE*. Wooded landscape with mountains glimpsed through the verdure of the trees. In the foreground, a blue-green pool with sheep wading, others upon the shore surrounding two cows with a boy herdsman standing nearby. At the left, a shepherd conversing with a peasant girl. 47 x 59 inches
- Collection of Earl De La Warr, London, 1857, no. 148
Collection of Captain F. H. Huth, London, 1907, no. 101, ill. in the catalogue
From Thos. Agnew & Son, London, 1907
From M. Knoedler & Co., Inc., New York, 1911
Exhibited at the British Institution, London, 1844, no. 136
Exhibited at Thos. Agnew & Son, London, 1907, no. 11
13000- Old Masters Exhibition, Knoedler Galleries, New York, 1912, no. 12
Gainsborough Exhibition, Knoedler Galleries, New York, 1923, no. 10
Exhibition of Paintings and Drawings by Thomas Gainsborough, R.A., Cincinnati Art Museum, Cincinnati, Ohio, 1931, no. 30, ill. in the catalogue, pl. 17
Recorded in Geo. W. Fulcher, *Life of Thomas Gainsborough, R.A.*, 1856, p. 203
See A. E. Fletcher, *Thomas Gainsborough, R.A.*, 1904, p. 217
Recorded in Mortimer Menpes and James Greig, *Gainsborough*, 1909, p. 176 (as *Landscape, Pastoral*)

[See illustration]



BRONZES, TERRA COTTAS, AND
MARBLE SCULPTURES



[NUMBER 65]

FLORENTINE SCHOOL
LATE XVI CENTURY

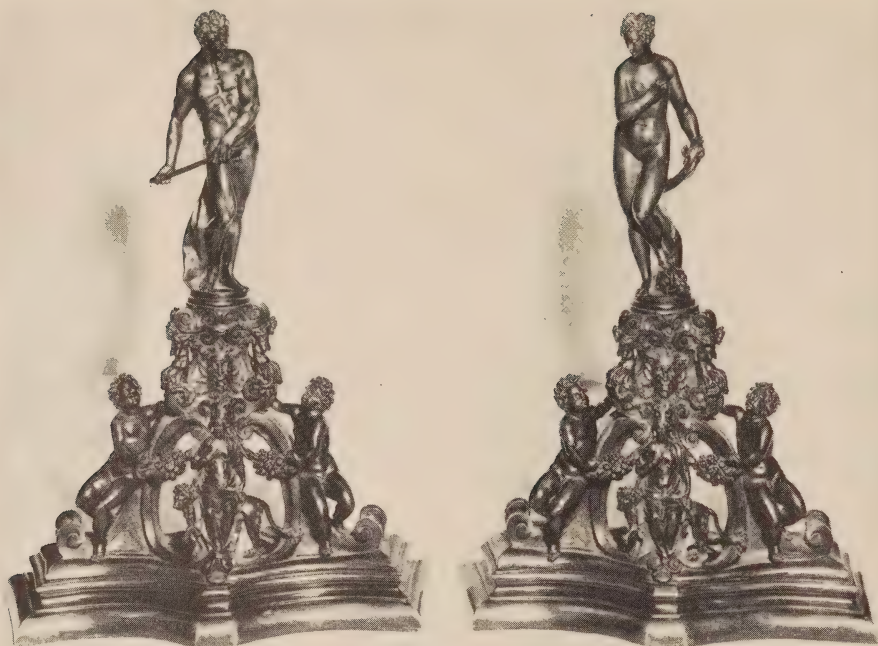
[PAIR BRONZE ANDIRONS]

65. *TWO AMORS*. Each with the nude standing figure of a winged amor, one hand raised, on a triangular plinth wrought with female masks, the scrolled angles bestridden by satyrs; the front of the lower portion with a mascaron and cartouche of the Paschal Lamb, within a C-scrolled embrasure flanked by seated amors.

Height 40½ inches

Collection of Isaac D. Fletcher, New York

[See illustration]



[NUMBER 66]

TIZIANO ASPETTI

VENETIAN: 1565-1607

[PAIR BRONZE ANDIRONS]

66. *VENUS AND VULCAN*. Nude standing figures of Venus with a dolphin and Vulcan with a staff, upon matched plinths wrought with a bearded mascarón flanked by sheathed female monsters, supported on an open scrolled cartouche containing the figure of Una seated upon a lion; the cartouche flanked by nude seated *putti* holding swags of fruit. *Height 34½ inches*

Note: These andirons were formerly given to Alessandro Vittoria (1521-1608), but the terminal figures are identical with those of Venus (formerly in the collection of Sir Hercules Read) and Vulcan (formerly in the Strauss collection, Vienna) illustrated in Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, figs. 644 and 616, and given by him to Aspetti, who was a pupil of Cattaneo and hence in the direct tradition of Jacopo Sansovino.

From Duveen Bros., New York

[See illustration]



[NUMBER 67]

GIOVANNI DELLA ROBBIA

FLORENTINE: 1469-1529

[GLAZED TERRA COTTA HAUT RELIEF]

67. *S. JAMES THE LESS*. Half-length figure wearing blue tunic, with yellow lining, and a green scarf over the left shoulder turned over in rose; holding in his right hand a club and, in his left, a missal; the head to half right. *Tabernacolo* frame. Height of figure 25 inches

Note: A replica of this relief is recorded in Allan Marquand, *Andrea della Robbia and his Atelier*, 1922, vol. II, no. 272, and illustrated as pl. 222, described as in the collection of Mrs Chauncey F. Blair of Chicago. It is a part of the altarpiece at S. Mauro, Signa, which is given by Marquand to the atelier of Andrea della Robbia and described as the "the work of several hands". As Giovanni was for so many years the "most productive and leading spirit in the atelier" (of his father Andrea) it seems logical to recognize in this vigorous naturalistic figure a work executed under the son's direct supervision.

Collection Henri Daguerre, Paris

From P. W. French & Co., New York

Exhibited at the Cleveland Museum of Art, Cleveland, Ohio

[See illustration]

AUGUSTIN PAJOU

FRENCH: 1730-1809

[SCULPTURED MARBLE BUST]

68. *MADAME DE WAILLY, NÉE BELLEVILLE*. Bust of a beautiful woman with long ringlets falling over her shoulder and glancing to her right; swathed in a loose *décolletage* dropping over the left breast. Signed on back PAJOU F and dated 1789. On round *bleu turquin* marble socle.

Total height 30 inches

5000-
Note: Madame de Wailly, *née* Belleville, was the wife of the famous French architect, Charles de Wailly, who was attached to the court of the French King, and who was a personal friend of Pajou. His terra cotta bust in the Baron de Bethman Collection in Paris was also executed by Pajou (*vide infra* p. 27). When Charles de Wailly died in 1798, Madame de Wailly married Antoine Fourcroy, member of the Academy of Science in Paris and General Director of Public Instruction.

Described and illustrated in Henri Stein, *Augustin Pajou*, 1912, pp. 29 and 32, pl. II.

Paris Salon, 1789

Collection Mme Lelong

Collection Princesse de Wagram, Paris

Collection David-Weill, Paris

Collection of Mrs William Salomon, New York, 1928

[See illustration]





[NUMBER 69]

ANTOINE COYSEVOX [ATTRIBUTED TO]

FRENCH: 1640-1720

[SCULPTURED MARBLE BUST]

- 300 - 69. *PHILIPPE, DUC D'ORLEANS, REGENT DE FRANCE*. State portrait with head turned to half right, full perwig, and court robes with lace jabot and star of the Saint-Esprit. On Florentine marble pedestal sculptured with Renaissance ornament. *Height of bust 28 inches; of pedestal 57 inches*

[See illustration]

ITALIAN SCHOOL
XVII CENTURY

[BRONZE HEAD]

70. *APHRODITE*. Bust with head to half right, after the antique; on round socle simulating porphyry. *Total height 19 inches*

130

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE ANIMAL GROUP]

71. *TIGER DEVOURING GAVIAL OF GANGES*. Powerful crouching figure of the tiger sinking his teeth into the writhing body of a crocodile clasped between his claws. Signed BARYE. Chocolate brown patina. Has walnut stand. *Length 19 inches*

Cf. Charles de Kay, *Barye*, 1889, no. 16 facing p. 18

[See illustration on page 15]

200

ITALIAN FURNITURE AND DECORATIONS

72. BRONZE MORTAR *Italian, XV Century*
Molded on the exterior with a series of vertical ridges, tapering alternately upwards and downwards. *Diameter 6 inches*

55

73. BRONZE MORTAR *Dutch, dated 1687*
Chiseled with bands of *fleurs de lis* and birds amid floral scrollings; two animalistic loop handles. Chased about rim with inscription: HEINRICK TER HORST ME FECIT ANNO 1687. Brown patina. *Diameter 9 inches*

75

74. BRONZE MORTAR *Dutch, dated 1687*
Companion to the preceding, cast in lighter golden bronze. *Diameter 8½ inches*

45

75. FRAGMENT OF GOTHIC CISELÉ CRIMSON VELVET *Italian, circa 1500*
Cut with a *ferronnerie* design of cinquefoil cusps enclosing floriated pineapple motives. Framed. *Length 28 inches; width 11 inches*

40

76. PAIR ARCHAISTIC CHINESE STONE FU DOG STATUETTES
Crouching figure playing with the brocade ball, on square plinth covered with a drapery; probably of the Ming period.

Height 14½ inches

77. PAIR ROCK CRYSTAL AND GILDED BRONZE TABLE LAMPS

Italian Renaissance Style

Lobed balustered and knopped shaft in rock crystal with *bronze doré* strap-scrrolled mounts ornamented with cherub heads, also coronet and cherub-head scrolled tripod. Fitted for electricity, with shades.

Height 37 inches

Collection of William Salomon, New York, 1923

78. CARVED AND PARCEL-GILDED WALNUT OCCASIONAL TABLE

Italian XVI Century Style

With quartered round top banded in burl wood, on three carved and parcel-gilded cornucopia-scrrolled supports enriched with blossoms.

Height 26 inches; diameter 19 inches

79. REPOUSSÉ SILVER SANCTUARY LAMP

Italian, XVII-XVIII Century

Bowl with multiple horizontal lobes tapering to a knob and *repoussé* with panels of leafage and baroque shell motives; twelve arms for lights in the form of sea horses supporting *bobêches* fitted for electricity; hung from three chains of cartouches.

Diameter 23 inches

80. CARVED WALNUT BAMBOCCI CABINET *Umbrian, XVI Century*

Front of architectural form with numerous small drawers with handles carved as small busts, the frieze also with busts upon the stiles; the pilasters and central arched cupboard carved with figures of *putti* standing on cartouched grotesques. Rich patina.

Height 24 inches; length 29 inches

81. FOUR INLAID WALNUT AND ELM SIDE CHAIRS

Venetian, XVI Century

Straight-sided cartouche-shaped back inlaid with panels of figured elm; seats in green plush velvet, on shaped and stretchered square legs with arched frontal stretcher.

82. MAGNIFICENTLY CARVED AND PARCEL-GILDED

2500-
WALNUT ARMORIAL CASSONE

Florentine, XVI Century

Oblong hinged sarcophagus-form top bordered with leaf and tongue moldings and gadrooned flutes, with edging of imbricated pattern. The sides are carved with seated winged monsters, the front with a superb *haut relief* depicting a scene from the Roman Wars, with horsemen and foot soldiery battling, a monarch seated in his tent at the extreme right; centring the composition is an escutcheon with nude *putto* supporters holding banderoles, the escutcheon contained above and below by mascarons. The composition is enclosed by herms at the corners, resting upon masks, and by a deep gadroon molding below, centred with a cartouche; lion-paw feet. Has walnut plinth.

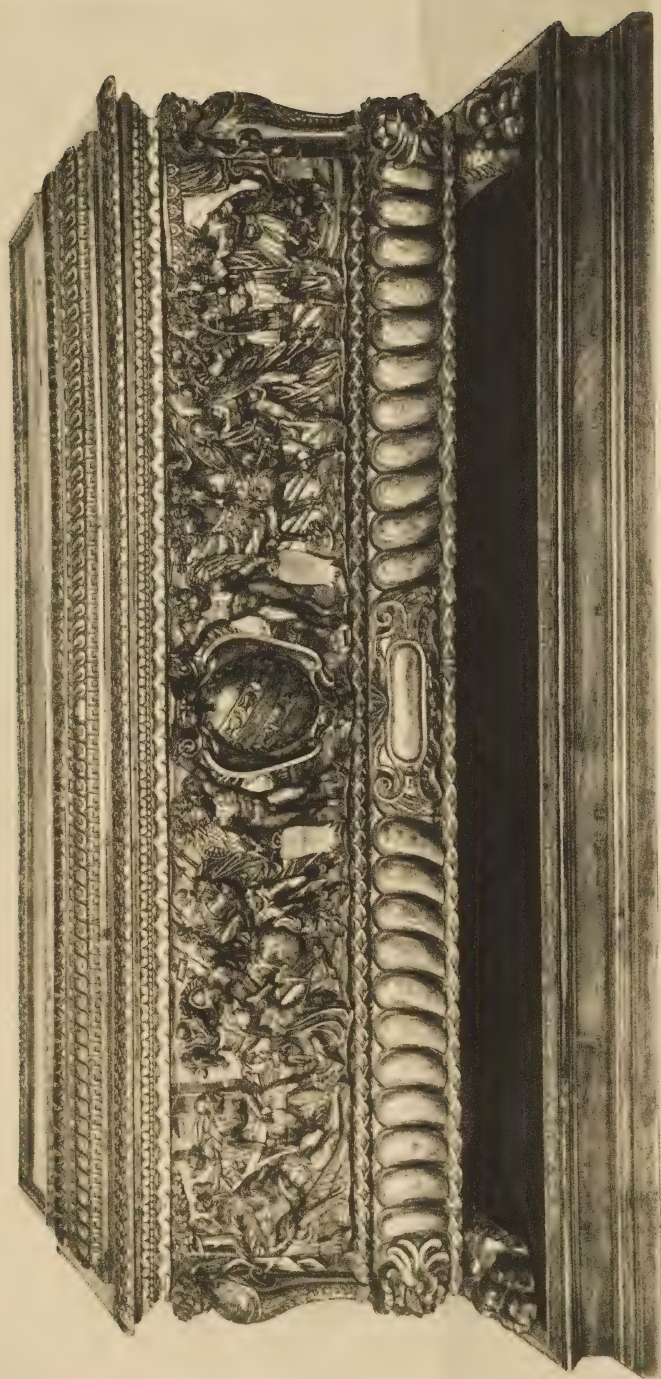
Height 29 inches; length 6 feet 3 inches

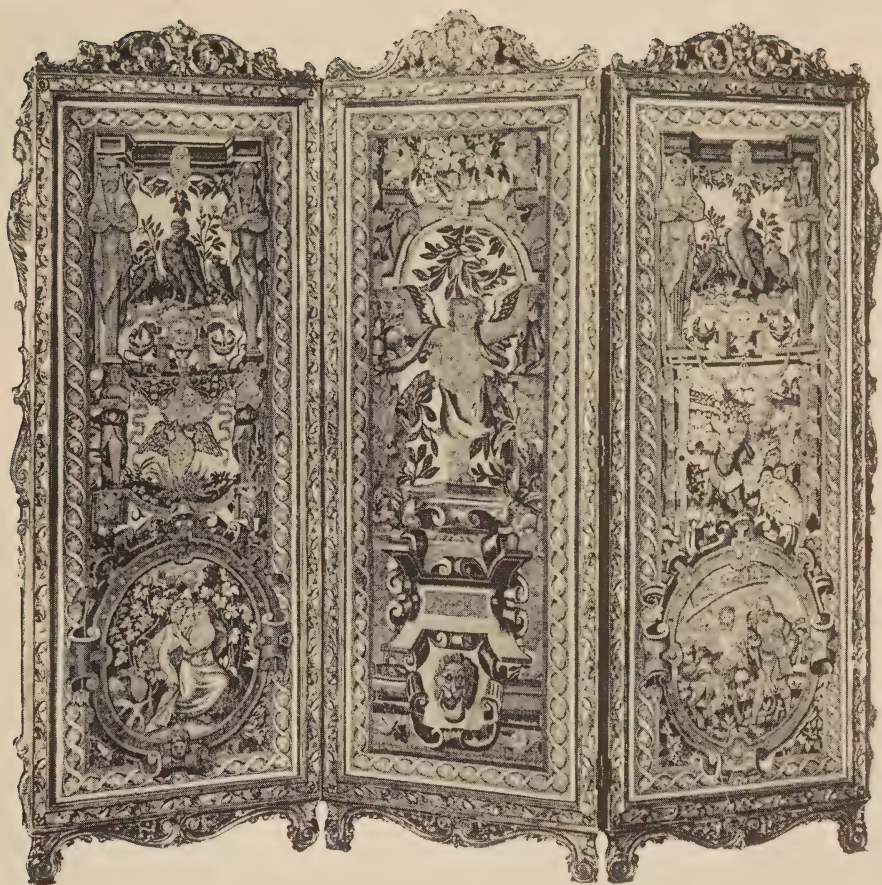
Note: This superb *cassone* is one of the most important pieces of furniture that has come down to us from Renaissance Tuscany, and is the work of a master carver in the naturalistic tradition which received so much impetus from the battle scenes of Pollaiuolo; the execution and the grouping of the figures are beyond criticism. The arms are those of the Palagi family of Florence.

Collection of W. Burns, Esq., London

From Duveen Bros., New York

[See illustration]





[NUMBER 83]

83. CARVED AND GILDED THREE-FOLD SCREEN
IN SIXTEENTH CENTURY BRUSSELS TAPESTRY

800- Inset with Brussels tapestry panels woven with pergolas supported by herms and enclosing birds of prey, an amor, arrangements of flowers and fruit, together with medallions depicting mythological lovers, a centaur and bowman, and Hercules killing the hydra of Lerna. Vine-carved gilded frame in the late Renaissance taste, enriched with female masks and crested by leaf scrollings with urns and a mascaroon.

Height 7 feet 6 inches; length 7 feet 8 inches

[See illustration]

84. PAIR WALNUT AND FLEMISH TAPESTRY STATE CHAIRS

Italian, XVI-XVII Century

260- Seat and oblong back covered in seventeenth century Flemish tapestry woven with clusters of fruit and leafage; flat arms on square supports with shaped frontal stretcher.

From P. W. French & Co., Inc., New York

85. WALNUT AND FLEMISH TAPESTRY HALL SEAT

Italian, XVI-XVII Century

160- *En suite* with the preceding. Some restorations. Length 48½ inches

From P. W. French & Co., Inc., New York

86. FIVE WALNUT AND FLEMISH TAPESTRY SIDE CHAIRS

Italian, XVI-XVII Century

400- *En suite* with the preceding and of somewhat smaller proportions; acanthus finials ungilded.

From P. W. French & Co., Inc., New York

87. RICHLY CARVED AND PARCEL-GILDED WALNUT ARMORIAL CASSONE

Umbrian or Veronese, XVI Century

1500- Oblong hinged sarcophagus top with border of leafage, the front and sides beautifully carved with Vitruvian leaf scrolls terminating in lilies, amid which are birds and central figures of two amors supporting an escutcheon; at the front corners, winged demi-figures. The *cassone* rests on four beautifully conceived figures of lions couchant. Has walnut plinth. Height 27 inches; length 5 feet 9 inches

Note: A beautiful work of the High Renaissance, ascribed by the late Comm. Volpi to Umbria and showing a close relationship to the Roman sarcophagus sculpture from which it derives. The lion feet—and it is rarely that these supports survive the attacks of time—are original.

From the palace of the Marchese Marignoli, Rome

Coll. of Comm. Elia Volpi, New York, 1917

[See illustration]

88. HENRI II CARVED WALNUT ARMCHAIR IN SIXTEENTH CENTURY EMBROIDERED CRIMSON VELVET

55- Modern frame carved with mascarons, grotesque finials, and acanthus-scrolled ram's-head arm terminals in the Renaissance taste; seat and back in Genoese crimson velvet, the latter gold-embroidered with Renaissance leaf scrollings centring a needle-painted cartouche with figure of S. Augustine.

From P. W. French & Co., Inc., New York



NUMBER 87: WALNUT ARMORIAL CASSONE

Umbrian or Veronese, XVI Century

140- 89. PAIR HENRI II CARVED WALNUT ARMCHAIRS
IN SIXTEENTH CENTURY EMBROIDERED GREEN VELVET

Type of the preceding, with plain columnar legs and box-stretcher; the backs and seats in Genoese green velvet, the former embroidered with Renaissance vine scrollings surrounding needlepainted medallions of two Fathers of the Church.

From P. W. French & Co., Inc., New York

95- 90. CARVED WALNUT CREDENZA *Central Italy, XVI Century*

With two paneled drawers flanked by stiles carved with busts; surmounting paneled cupboards between pilasters sculptured with female herms with crossed arms; molded base, bun feet.

Height 34 inches; length 46 inches

75- 91. RICHLY SCULPTURED WALNUT CAQUETEUSE

Flemish Renaissance

Arched back panel beautifully carved and undercut with an *ajouré* design of pairs of female monsters and male herms and an amor blowing a trumpet, amid scrollings and festoons of foliage, bordered with a Renaissance architrave with reclining angels in the spandrels; open arms terminating in three-quarter-length male and female figures; panel seat with cushion, on tapering stretched legs.

70- 92. T'ZU CHOU POTTERY JARDINIÈRE, ON STAND

Ming

Ovoid jar sketched in sepia on a light buff ground with cartouches containing sprays of foliage and two broad collars; about the shoulder an inscription dating it to April of the year of Ting-hai of the Wan Li period (A. D. 1587). On five-legged ebonized stand.

Total height 57 inches; diameter of jardiniere 13 inches

Collection of Yamanaka & Co., Inc., New York, 1918

105- 93. SILVER-EMBROIDERED ROSE VELVET HANGING

Venetian, Late XVII Century

Richly embroidered in silver with boldly scrolling leafy branches of large lilies and with delicate tendrils. *Length 8 feet; width 40 inches*

180- 94. TWO PAIRS DRAP D'OR GARNET PLUSH VELVET

WINDOW HANGINGS

Gothic Style

Voided in gold with a pattern of Gothic strapwork enclosing pineapple motives. Interlined and fringed.

Length 8 feet 9 inches; width 46 inches



[NUMBER 95]

- 775- 95. SCULPTURED MARBLE SARCOPHAGUS *Roman, I-II Century A.D.*
 Oblong trough sculptured on the front with a medallion inscribed to a Roman aedile who died in Britain; the medallion supported by two winged amors and resting on a group consisting of three *putti* and reclining figures of a bearded wood god and his spouse; at either end of the front are figures of an amor and little girl embracing. The ends are carved with winged gryphons. Supported on two inverted capitals carved with imbricated acanthus.

Height 40 inches; length 6 feet 4 inches

From William Baumgarten & Co., New York

Collection of Isaac D. Fletcher, New York

[See illustration]

- 60- 96. SCULPTURED MARBLE JARDINIÈRE *Roman Style*
 Oblong trough, the front sculptured with a frieze depicting Romans on foot and horseback fighting naked barbarians; on fluted incurvate brackets carved with lions' heads and paws.

Height 36 inches; length 50 inches

AUBUSSON AND BRUSSELS TAPESTRIES



[NUMBER 97]

- 575
97. LOUIS XV AUBUSSON TAPESTRY, AFTER VERNET *XVIII Century*
The scene depicts a Mediterranean port with high cliffs at the right and a wharf with a customs house in the left middle distance, before which a three-masted ship is anchored. In the foreground, before a rocky wall at the right with a cascade, is a group of fishermen—two on the shore talking to a woman carrying a basket, two others putting in on a dinghy. Woven in tones of russet and gray, the costumes in lively colors of brown and rose, with copious highlights of silk.

Height 8 feet; length 8 feet 2 inches

[See illustration]



[NUMBER 98]

- 800- 98. LOUIS XV AUBUSSON TAPESTRY, AFTER VERNET XVIII Century
 Type of the preceding but somewhat smaller. Depicting a group of men putting into shore in a small boat with lateen-rigged sail, an Oriental chieftain with his attendant grouped amidships and a woman and child seated in the stern; at the right is the wharf and the end of the customs house. Further off in the harbor are boats and sailing vessels, the buildings of the town discernible around the distant shore. Height 7 feet 7 inches; length 8 feet 2 inches

Note: This panel is identical with a portion of the hanging *Le Débarquement*, formerly in the collection of L. Bernheimer of Munich and illustrated in H. Göbel, *Die Wandteppiche*, 1928, II, vol. II, fig. 289 and dated circa 1740. The series were executed in the ateliers of F. Picon and F. Picqueaux, and are after cartoons of Vernet (or possibly Juliard).

[See illustration]

- 1600- 99. IMPORTANT LOUIS XV AUBUSSON TAPESTRY *XVIII Century*
PASTORALE. Delightful view of a glade flanked by trees with sheep and goats browsing at the left, watched by a dog, and marble Temples of Love in the central and right middle distance. In the foreground, amid fallen tree trunks, is a group of shepherds seated and standing, listening to a flute played by a youth draped in blue, yellow, and crimson, at whose side stands his mentor, a bearded patriarch in flowing white robes and rose red cloak. The scene is suffused with sunlight and is enclosed by a draped canopy of rose crimson edged with golden fringe and hung with festoons of flowers. Closely woven in the choicest wools, lavishly enriched with silk.

Height 9 feet; length 16 feet 6 inches

From P. W. French & Co., Inc., New York

[See illustration]



NUMBER 99: LOUIS XV AUBUSSON TAPESTRY

XVIII Century



[NUMBER 100]

100. BRUSSELS TAPESTRY

Late XVI Century

ALLEGORY OF WISDOM, WITH KING SOLOMON AND THE QUEEN OF SHEBA. In the central foreground stands the dominating single figure of a woman in blue robes and rose cloak, personifying Wisdom, a serpent coiled around her right wrist, a hand mirror held in her left hand; at her feet is a box of geometrical instruments, with the legend *PRVDENTIA* upon a builder's rule; the whole of the foreground covered with tangled undergrowth including flowers and raspberry vines. In the left middle distance, before a mansion, appears King Solomon [*SALOMO*] in armor and rose cloak, attended by two councillors, coming forward to greet the kneeling Queen of Sheba [*SABA*], and her attendant, while in the right middle distance is a servant with waiting pack camels. Striped rose border with clusters of fruit and foliage and figures of birds.

Height 10 feet 2 inches; length 10 feet 10 inches

[See illustration]



[NUMBER 101]

101. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

825- EPISODE FROM THE ROMAN WARS. In the central foreground a bearded monarch is seated enthroned beneath a rose canopy, flanked by figures of Roman spearmen and centurions gathering around him; in the middle distance a battle is in progress, with bowmen advancing across open country at the left to meet an army of mounted spearmen at the right. Ivory border divided by arched pergolas garlanded with flowers enclosing allegorical female figures of the Virtues alternating with urns of flowers and fruit, etc., in colors of the field. Some repairs, and minor restorations to border, etc.

Height 9 feet; length 12 feet 6 inches

[See illustration]



[NUMBER 102]

102. FLEMISH TAPESTRY

Late XVII Century

550-
 SANCHE PANZA BEARS THE MESSAGE OF DON QUIXOTE TO THE DUCHESS. In the centre of the glade stands Sancho, cap in hand, before the Duchess and her companion, robed in blue and rosy tan; behind him stands a foppish youth in plumed hat, blue doublet, and long cloak, whose attention is being sought by his servant. Trees at left and right, and in the background a prospect of open country in the sunshine. *Tête de nègre* border of golden strap scrollings supporting jardinieres and clusters of flowers, canopies, etc.; the lower border is curtailed. Height 9 feet 6 inches; length 12 feet 6 inches

[See illustration]

103. FLEMISH TAPESTRY

Late XVII Century

DON QUIXOTE AND SANCHE PANZA. *En suite* with the preceding, depicting the knight in armor, bearing a lance, astride his lean horse and preceded by Sancho, traversing the edge of a winding stream; at left and right are trees and, in the centre, a view of wooded country with the fleeing figure of a man in the right middle distance. Border similar to the preceding, the lower border also curtailed. Some restoration. *Height 9 feet 6 inches; length 10 feet 5 inches*

104. FLEMISH VERDURE TAPESTRY PORTIERE

Late XVII Century

Depicting deer by a stream winding through a rolling green landscape with trees in summer sunshine; tan floral borders at top and bottom, of later date. Double-sided portiere, backed in old green velvet with appliqué embroidery border.

Length 9 feet 8 inches; width 8 feet 4 inches

105. FLEMISH VERDURE TAPESTRY PORTIERE

Late XVII Century

Type of the preceding, depicting a *château* in a sunlit park with tall trees in the foreground; upper and lower borders similarly of later date. Double-sided portiere, backed in eighteenth century old rose velvet (needs repair), paneled with galloon.

Length 9 feet 8 inches; width 8 feet 4 inches

ANTIQUE CHINESE RUGS

'ISPAHAN' (HERAT) AND 'POLONAISE' CARPETS

106. CHINESE MAT

K'ang-hsi

Woven in light blue and gray in a dark blue ground with a garlanded peony medallion and peony clusters at the corners.

Length 2 feet 5 inches; width 2 feet 6 inches

107. PAIR CHINESE MATS

K'ang-hsi

Small square rug with gray ground, woven in deep blue with a peony medallion surrounded by a garland.

2 feet 8 inches square

108. CHINESE RUG

Yung Chêng

Saffron field woven with a medallion and garland of pink peonies with blue and yellow foliage, peony clusters at the corners; ribbon fret border. Some careful repairs.

Length 6 feet 1 inch; width 4 feet 5 inches



[NUMBER 109]

109. CHINESE PEONY RUG

Yung Chêng

Ivory ground woven in light and dark blue and rose, with touches of yellow, with scattered peony sprigs and roundels centring a peony medallion, straggling clusters at the corners of the field; borders of fret motive in blue and rose on ivory, the outer border strewn with blossoms.

Length 8 feet; width 6 feet 3 inches

[See illustration]



[NUMBER 110]

110. CHINESE RUG

Ch'ien-lung

Oyster white field beautifully woven in old rose and yellow, light and dark blue with a medallion and matching corner ornaments of dragon-head fret motives entangled with peony vines, amid scattered branches of peonies; blue and white fret border, with inner border of peonies in colors of the field.

Length 11 feet; width 6 feet 5 inches

[See illustration]



[NUMBER III]

III. ISPAHAN RUG

Eastern Persia, circa 1640

Field of brilliant rose red, with symmetrically scrolling creepers supporting variegated lotus palmettes around four principal palmettes supported on Mongolian cloud bands, the whole woven in deep blue and turquoise, fawn, brown, deep green and ivory. Dark metallic green border with alternately erect and inverted lotus palmettes linked up by creepers jeweled with tiny blossoms, in colors of the field. The rug is in excellent preservation.

Length 6 feet 7 inches; width 4 feet 6 inches

From P. W. French & Co., Inc., New York

[See illustration]



[NUMBER 112]

112. 'POLONAISE' SILK RUG

Persia, circa 1610

Beautiful apple green field centred with an arabesqued salmon pink and silver cartouche, from which spring symmetrically interlacing stems of lotus vines with blossoms and fringed Herati leaves in mazarine and sky blue, yellow, old rose, and other pastel colors; turquoise blue and fawn reciprocal trefoil border. Minor repair at centre of rug.

Length 6 feet 10 inches; width 4 feet 7 inches

[See illustration]



[NUMBER 113]

113. ISPAHAN RUG

Eastern Persia, circa 1625

Field of brilliant rose crimson, woven in shades of light and deep blue, old gold, turquoise, green, and ivory with a symmetrical design of curving creepers interlaced and supporting arrangements of large and small lotus palmettes, those at the centres of the four sides supported upon Mongolian cloud bands; deep emerald green border, with recurrent blue and fawn lotus palmettes between stems of curling feathery Herati leaves. *Length 9 feet; width 4 feet 8 inches*

[See illustration]



[NUMBER 114]

114. INDO-PERSIAN RUG

Lahore, circa 1625

Field of wine red, with a design in austere tones of gray and deep blue embracing three cypresses and three urns of jasmine, amid fantastic peony and other floral shrubs; sapphire blue border of lotus palmettes garlanded with blossoms, in colors of the field. Small repairs.

Length 6 feet 9 inches; width 4 feet 5 inches

Collection of Vitall Benguiat, New York, 1920

[See illustration]

115. ISPAHAN RUG

Eastern Persia, circa 1600

Field of rose crimson, with a symmetrical arrangement of pairs of lotus palmettes disposed about a cruciform central group and enlivened with vermiculate cloud bands, upon a framework of scrolling creepers bearing smaller lotus flowers and delicate foliage, the whole woven in a variety of subdued blues, tans, greens, etc., finely composed. Beautiful apple green border of alternately erect and inverted fringed lotus palmettes upon vines similar to those of the field, the palmette forms outlined in rose and sky blue. Small repairs to border.

Length 8 feet 1 inch; width 4 feet 6 inches

From P. W. French & Co., Inc., New York

[See illustration]

116. ISPAHAN RUG

Eastern Persia, circa 1600

Type of the preceding, with a similar general arrangement of lotus palmettes in the field and dark green border. The rose ground is largely restored.

Length 7 feet; width 4 feet 7 inches

117. CHINESE RUG

Ch'ien-lung

Gray field woven in light and dark blue with scattered utensils, vases, and floral sprays, surrounding a peony garland enclosing a medallion of stag and *fêng huang* bird; borders of peony, fret, and pearl motives.

Length 6 feet; width 3 feet 11 inches

118. CHINESE RUG

Chia Ch'ing

Woven in light and dark blue on a grayish white ground with a fret medallion amid scattered clouds and bats, enclosed by a bold fret border.

Length 6 feet 9 inches; width 4 feet 1 inch

119. CHINESE RUG

Ch'ien-lung

Field of ivory woven in rose, old gold, and light and dark blue with arrangements of flower vases, nosegays of blossoms, bats, etc., scattered symmetrically around a floral medallion within a peony wreath; peony border in colors of the field, with a fretted rose and blue inner guard.

Length 12 feet 3 inches; width 6 feet



[NUMBER 115]

ISPAHAN RUG

Eastern Persia, circa 1600



[NUMBER 120]

120. CHINESE BLUE AND WHITE CARPET

Ch'ien-lung

Woven in shades of light and dark blue in an oyster white ground with scattered flower vases, altar utensils, books, and other emblems of the *po ku*, together with four floral roundels and arbors of lotus at the corners, surrounding a garlanded central medallion with a group of sportive *Fu* dogs; borders of *lei wên* motive and of a symmetrical fretwork entangled with straggling peony vines.

Length 12 feet; width 7 feet 2 inches

[See illustration]



[NUMBER 121]

121. CHINESE BLUE AND WHITE MEDALLION CARPET *Yung Chêng*
 Oyster white field developing in light and dark blue a design of scattered peony clusters centring a cloud-garlanded medallion with arrangement of peonies and other ornamental blossoms amid rockery; blue and white borders of peonies and *lei wên* fret.

Length 12 feet 4 inches; width 11 feet 10 inches

[See illustration]

122. IMPORTANT NORTHWEST PERSIAN (OR GOAN)

HUNTING CARPET

Circa 1610

5000 The field is composed of a series of concentric expanding fringed medallions, with ground colors progressively from the centre as follows: rose, old gold, kingfisher green, ivory, rose, kingfisher green, and old gold, the last forming a valanced arch at either end of the field with rose red spandrels. The whole is patterned with symmetrical lotus vines trailing in profusion in a variety of colors, enhanced here and there with bird figures; the central group shows six pairs of such birds around a lotus palmette, and four palmette cartouches depicting wild boars attacking game, arranged in a quincunx. These hunting cartouches are repeated in each of the four spandrels of the field.

Rose red border with beautiful design of infloriated blue strap-work tangled with lotus vines and forming at intervals skeleton palmettes enclosing single lotus blossoms; kingfisher green and ivory lotus guards. The rug shows a certain amount of reweaving, including all four spandrel pieces, which are inserted.

Length 18 feet 1 inch; width 7 feet 7 inches

Note: This rug belongs to a rare series of late sixteenth and early seventeenth century carpets, the design of which originated in Northwest Persia. Four were shown in the 1940 Persian Exhibition in New York, including the present example, and it is claimed (p. 139 of the catalogue) that only seven are known. Internal evidence suggests (*loc. cit.*) that the present rug is of a group executed in Goa (Portuguese East Indies) by Persian weavers transported there at that period.

Collection of Vitall Benguiat, New York, 1920

Exhibition of Persian Art, New York, 1940

[See illustration]

123. CHINESE BLUE AND WHITE CARPET

Ch'ien-lung

150 Ivory white field woven in light and dark blue and touches of buff with scattered floral sprigs, butterflies, and variegated roundels centring a peony medallion; fretted border. Small repairs.

Length 13 feet; width 6 feet 3 inches

124. SILK CARPET OF INDIAN DESIGN

225 Plain field of ox-blood red centred with a pendent *turunji* medallion, with quarter medallions at the corners, in royal blue and blood red with a close floral design in old gold and buff; royal blue border with floral devices flanked by golden 'pear' motives.

Length 15 feet 10 inches; width 12 feet



[NUMBER 122]

NORTHWEST PERSIAN OR GOAN HUNTING CARPET

Circa 1610



[NUMBER 125]

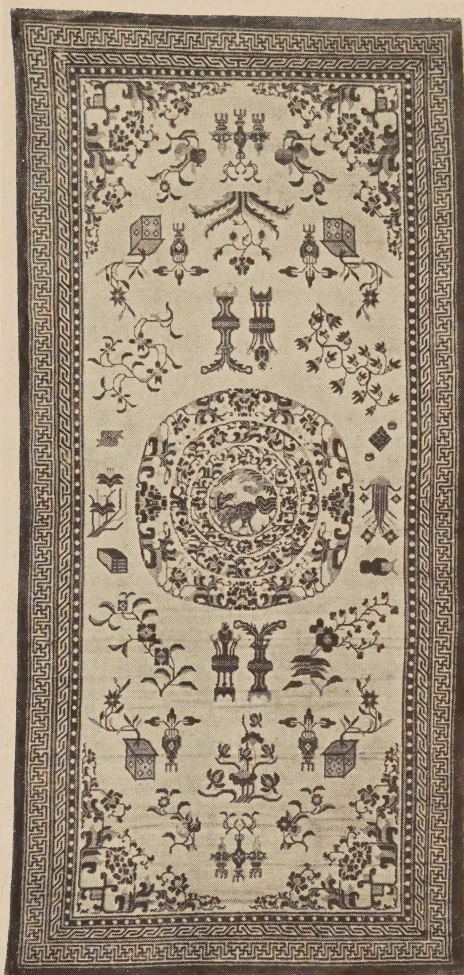
125. CHINESE CARPET

Late Ming or K'ang-hsi

500- Ashes of roses field, woven with a striking allover design of large floral roundels in diagonal rows, the details chiefly in yellow, among a labyrinth of scrolling blue vines supporting huge formalized lotus blossoms, which appear between consecutive roundels. Mazarine blue border of butterflies and clusters of pumpkins, with rose and blue inner border of *lei wên* motive. Some repairs, as usual.

Length 13 feet 4 inches; width 12 feet 4 inches

[See illustration]



[NUMBER 126]

126. CHINESE BLUE AND WHITE MEDALLION CARPET *Ch'ien-lung*

Woven in light and dark blue, in an oyster white ground, with variously shaped scattered vases of flowers, clusters of fruit, floral branches, books, etc., surrounding a number of concentric medallions bordered with peonies, enclosing a phoenix and *kylin* group with touches of brown; fret and pearl borders.

Length 16 feet; width 7 feet 4 inches

[See illustration]

127. KIRMAN CARPET

Woven with an interlocked mosaic design of rows of large cartouches in light and dark blue, rose and gray, each containing arrangements of garlanded lotus clusters or cruciform groups of cloud bands enclosing single lotus heads, in pastel colors; grayish buff border with a continuous pattern of branches of mauve and pale blue blossoms, enclosed between numerous floral guards.

Length 23 feet; width 16 feet 2 inches

128. MESHED KHORASSAN CARPET

Field of cherry red with trailing branches of lotus and other flowers enclosing a pendent deep blue diamond medallion with arabesqued floral ornament; cherry red lotus border with numerous minor borders and guards. Shows restoration and repairs.

Length 18 feet 3 inches; width 16 feet 6 inches

129. CHINESE BLUE AND WHITE CARPET

Ch'ien-lung

Woven in light and dark blue in an oyster white ground with one large and six small medallions of peonies, lotus and foliage amid windblown sprays of flowers, stems of fruit, and flying bats; borders with arrangements of fretwork and straggling floral vines.

Length 14 feet 7 inches; width 6 feet 4 inches

130. CHINESE RUG

K'ang-hsi

Field of tan woven with an asymmetrical repetitive design of scrolling stems of lotus in light and dark blue, brown, white, and yellow within a lotus border in colors of the field.

Length 5 feet 10 inches; width 3 feet

131. CHINESE RUG

Ch'ien-lung

Woven in light and dark blue on a fawn ground with a lotus medallion flanked by stems of the flower, with fretted corner ornaments; floral borders.

Length 3 feet 2 inches; width 2 feet

[END OF SALE]

Total \$ 183152¹⁰

